

HANDEL

ODE ON
ST CECILIA'S DAY

NOVELLO

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Ode on St Cecilia's Day

for soprano & tenor soli, SATB & orchestra

words by John Dryden

NOVELLO

Borough Green Sevenoaks Kent

MADE IN ENGLAND

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HISTORICAL NOTES.

THE earliest known musical celebration of St. Cecilia's Day (November 22) was held at Evereux, in France, in the year 1571. More than a century elapsed, however, before St. Cecilia was similarly honoured in England. For the "Feast," as it was called, in 1683—the first held in this country—three odes were written, two in English and one in Latin. All three were set to music by Henry Purcell, but only one appears to have been publicly performed.

John Dryden (1631-1700) wrote two odes in honour of the patroness of music and musicians—"A Song for St. Cecilia's Day," in 1687, and, in 1697, "Alexander's Feast, or the Power of Music." Both these odes were subsequently set to music by Handel. The text of the first of these, forming that of the present publication, originally appeared printed on a broadside headed:

A Song for St. Cecilia's Day, 1687. | Written | By John Dryden, Esq.; and Compos'd by
Mr. John Baptist Draghi.

The imprint reads: "Printed by T. Dring, in Fleetstreet, 1687." Draghi's setting has not been published, but copies of the work are preserved in the library of the Royal College of Music, and there is an imperfect copy at the British Museum.

Handel was fifty-four years old when he set the first of Dryden's St. Cecilian odes to music. The autograph score, preserved in the Royal Music Library, Buckingham Palace, bears the following dates:

Ouverture ^{to the} ~~for a~~ Song ^{for} ~~at~~ St. Cecilia's Day. ~~ode~~ by Mr. Dryden 1687. Begun Sept. 15. 1739. | $\frac{1}{2}$
Fine. G. F. Handel. | Septembr 24. 1739. | C

This was the first work in which Handel used the old astrological signs in dating his autograph scores, a custom which he afterwards continued to the end of his life. The manuscript shows some slight though interesting changes. Seven bars of soft music are eliminated from the first movement of the overture; and the time-signature of "The trumpet's loud clangour" was originally $\frac{3}{8}$. The March is headed "La Marche." At the beginning of the solos Handel has written the names of the principal singers who took part in the first performance—Signora Francesina and Mr. Beard.

HISTORICAL NOTES.

The production of the work was advertised in the *London Daily Post and General Advertiser* of November 22, 1739 (St. Cecilia's Day), as follows :

LINCOLNS INN FIELDS.
At the Theatre-Royal in Lincolns Inn Fields, this Day, November 22, (being
St. Cecilia's Day) will be perform'd
An ODE of MR. DRYDEN'S,
With two new CONCERTO'S for several Instruments.
Which will be preceded by
ALEXANDER'S FEAST.
And a CONCERTO on the ORGAN.
Boxes Half a Guinea. Pit 5s. First Gallery 3s. Upper Gallery 2s.
* * Particular Care has been taken to have the House well-air'd; and the Passage
from the Fields to the House will be cover'd for better Conveniency.
Box Tickets will be sold this Day at the Stage-Door.

Pit and Gallery Doors will be open'd at Four, the Boxes at Five.
To begin at Six o'Clock.

It will be observed that Handel's name, as composer of the music, does not appear in the above announcement; indeed, in the earliest advertisement, Dryden's name is also suppressed, "A new ode"—not "new" as regards the words—being the only information given as to the identity of the work. In the advertisement of November 17, the word "warm" appears instead of "well-air'd" in respect of the condition of the "House."

The Ode was performed six times during the winter of 1739-40, in spite of the fact that this was the "hard winter." The frost lasted nine weeks, when coaches plied upon the Thames, and festivities and diversions of all kinds were enjoyed on the ice-bound river. No wonder, therefore, that Handel caused the following information to be added to the advertisement (February 13, 1740) of his performances at Lincoln's Inn Theatre :

Particular Care has been taken to have the House survey'd and secur'd against the Cold, by having Curtains plac'd before every Door, and constant Fires will be kept in the House 'till the Time of Performance.

Although this is the first St. Cecilian ode written by Dryden, it is the second by that poet which Handel set to music. It was preceded by "Alexander's Feast," composed in 1736. Mozart wrote, in June, 1790, additional accompaniments to the "Ode on St. Cecilia's Day," as he did to the "Messiah," "Acis and Galatea," and "Alexander's Feast." Except the "Messiah"—of which the location is unknown—the autographs of Mozart's orchestration of the above works by Handel are preserved in the Royal Library, Berlin.

F. G. E.

AUGUST, 1909.

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ODE ON ST. CECILIA'S DAY.

No. 1.

OVERTURE.

HANDEL.

Larghetto, e staccato.

f

tr

tr

tr

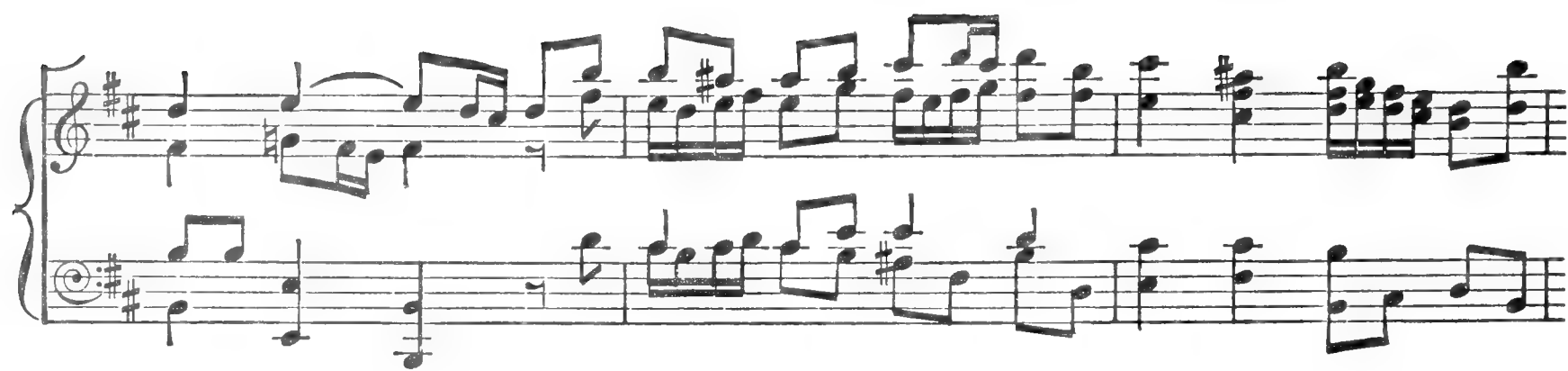
tr

1mo. *2do.*

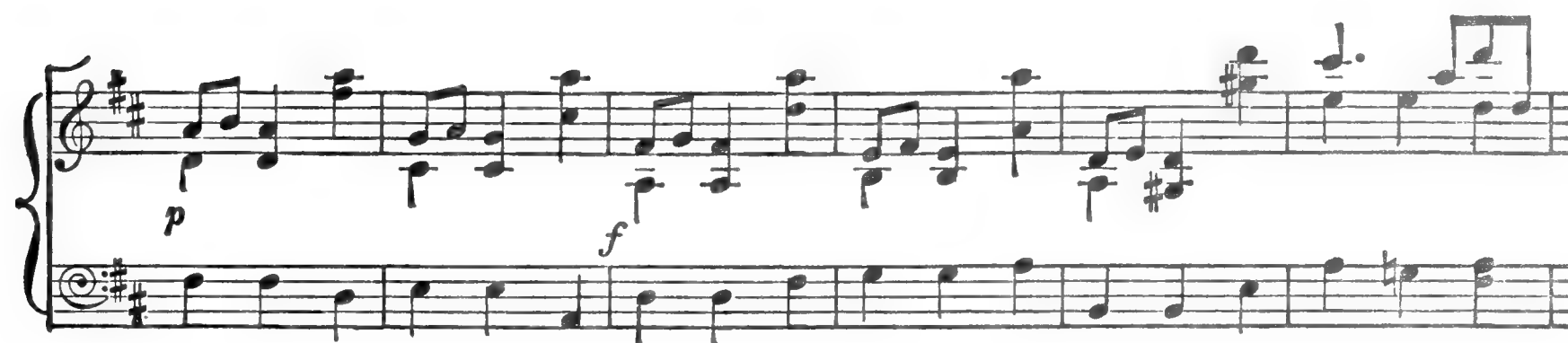
Allegro.

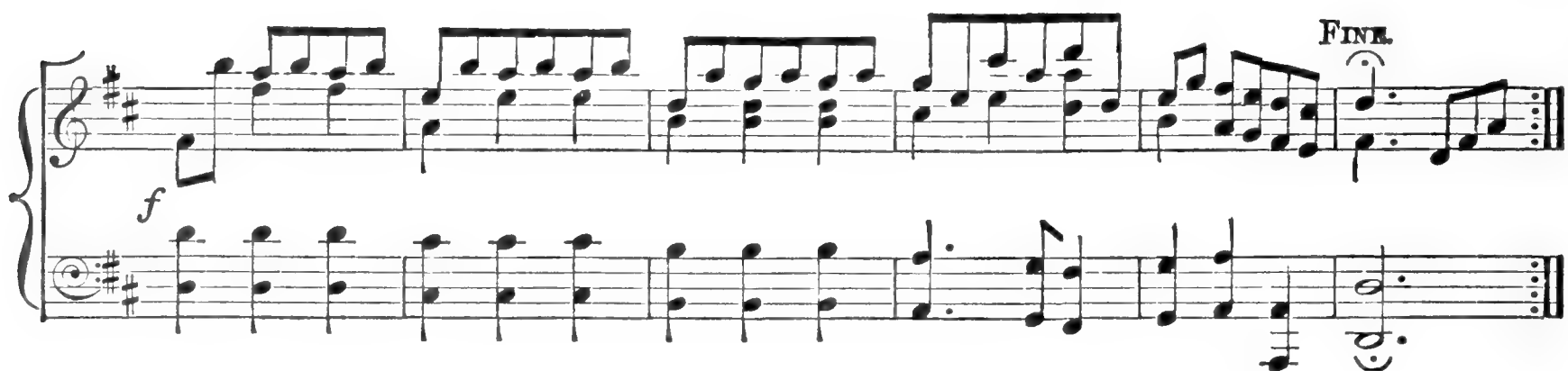
f

The musical score is written for a single instrument, likely a harpsichord or lute, in the key of D major (one sharp). It consists of six systems, each with a treble and bass staff joined by a brace. The notation is highly ornate, featuring numerous beamed sixteenth and thirty-second notes, creating a fast and intricate texture. The piece concludes with a final cadence in the last system.



MINUET.

Un poco larghetto.



No. 2.

RECITATIVE.—“FROM HARMONY.”

TENOR.

From har-mo-ny, from heav'nly har-mo-ny This u-ni-ver-sal frame be - gan ;

p

No. 8.

RECITATIVE (ACCOMPANIED).—"WHEN NATURE."

Larghetto, e piano. TENOR.

When Na - ture un - derneath a heap Of jar-ring atoms

lay, When Na - ture un - der-neath a

heap Of jar - ring a-toms lay, And could not heave her head,

The tuneful voice was heard from high, A -

- rise, a-rise, a-rise, yemorethan dead ;

Then cold and hot and moist and

dry In or - der to their sta - tions leap,

Then cold and hot and moist and dry In or - der to their sta - tions

leap,

And Music's pow'r o - bey,

and Mu - sic's pow'r o - bey.

No. 4.

CHORUS.—“FROM HARMONY.”

Allegro.

The musical score is written for piano and consists of seven systems. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *Allegro.* The dynamics are marked *f* (forte) at the beginning of the first system, *p* (piano) at the beginning of the third system, and *f* at the beginning of the fifth system. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a trill (tr) in the final measure of the seventh system.

SOPRANO. *f*

ALTO. From har - mo - ny,

TENOR. From har - mo - ny, from heav'n - - ly

BASS. From har - mo - ny, *f*

f

from heav'n - ly har-mo-ny, from har - mo -

har-mo-ny, from har - mo -

from har - mo -

from har - mo -

from har - mo -

- ny, from heav'n - - ly har - mo-ny,

- ny, from

- ny,

- ny,

- ny,

This u - ni - ver - sal
 heav'n - - ly har - mo - ny, This u - ni - ver - sal

frame be - gan;
 frame be - gan;
 frame be - gan;
 frame be - gan;

From har - mo - ny to
 From har - mo - ny to
 From har - mo - ny to
 From har - mo - ny to

har - mo - ny, from har - mo - ny to

har - mo - ny, from har - mo - ny to

har - mo - ny, from har - mo - ny to

har - mo - ny, from har - mo - ny to

har - mo - ny,

har - mo - ny,

har - mo - ny, Through all the com- pass of the notes it

har - mo - ny,

Through all the

Through all the com- pass of the notes it ran,

ran,

com-pass of the notes it ran,

Through all the compass of the notes it

ran, The di - a - pa - son clo - sing

The di - a - pa - son clo - sing

full in Man, Through all the

full in Man,

compass of the notes it ran,
Through all the compass of the notes it ran,
Through all the

compass of the notes it ran, The di - a -
compass of the notes it ran, The di . . a . .

dim. *p*

- pa - son clo - sing full in Man, clo - sing
- pa - son clo - sing full in Man, clo - sing

full in Man, *f* From har - mo - ny to
 full in Man, *f* From har - mo - ny to
 har - mo - ny, *f* Through all the com - pass
 har - mo - ny, *f* Through all the com - pass
 har - mo - ny, Through all the com - pass of the notes it
 har - mo - ny, Through all the com - pass of the notes it
 of the notes it ran, The
 of the notes it ran, The di - a - pa - son
 ran, The di - a - pa - son
 ran, The di - a - pa - son

di - a - pa - son clo - sing full in Man,

clo - - sing full in Man,

clo - - sing full in Man,

clo - - sing full in Man,

the di - a - pa - son clo - - - sing full

the di - a - pa - son clo - - - sing full ..

the di - a - pa - son clo - - - sing full ..

the di - - a - pa - son clo - - - - sing full ..

in Man. . .

. . . in Man. . .

. . . in Man. . .

. . . in Man. . .

No. 5.

AIR.—“WHAT PASSION CANNOT MUSIC RAISE?”

Adagio.

p Violoncello solo.

tr

Andante.

tr



SOPRANO.

What pas-sion can - not Mu - sic raise and quell? When

Over

Ju - bal . . struck the chord-ed . . shell, when Ju - bal . . struck the chord-ed . .

6/8

shell, His list'ning brethren stood a - round, And,

And

won - d'ring, on their fa - - ces fell, and,

won - d'ring, on their fa - - ces fell To

si len - te

wor - ship that ce - les - tial sound, to wor - ship that . . ce -

les - tial sound :

f

Less than a god they thought

p

there could not dwell With - in the hol - low

of . . that shell, That spoke so sweet - ly, and . . so

well. Less than a god they thought there could not

dwell With - in the hol - low of that shell,

That spoke so sweet-ly, that spoke so sweet-ly and... so well, so

sweet - - - - - ly, that spoke so sweet - ly,

p

that spoke so sweet - ly and so well.

f

What pas-sion can - not

p

Mu - sic raise and quell? What pas - sion

can - not Mu - sic raise . . . and quell?

Adagio. *a tempo.*

f

No. 6. TENOR SOLO AND CHORUS—"THE TRUMPET'S LOUD CLANGOUR."

(Allegro.)
f Trumpet solo.

The trumpet's loud clangour Ex -

cites us to arms, ex-cites us to arms, to

arms, to arms, The trumpets loud clan-gour Ex-cites us to arms,

With shrill notes of... an-ger And

mor-tal a-larms, . . . With shrill notes of anger, with shrill notes of an-ger And

mor-tal a-larms.

The double double double beat Of the thund'ring drum Cries,

fous

hark ! hark ! cries, hark ! the foes come ; Charge

charge, charge, charge, charge, 'tis too late, 'tis too late to re-treat,

tr *tr* *tr* *tr*

'tis too late to re-treat. Hark ! the foes come, 'tis too

late to re-treat.

The double double double beat, the

double double double beat Of the thund'ring drum Cries, hark! the foe comes; Charge,

charge, charge, charge, charge, 'tis too late, 'tis too late to re-treat,

charge, charge, charge, charge, 'tis too late, too

late to re-treat. The trumpet's loud clangour Ex -

CHORUS.

The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

The trumpet's loud clangour Ex - cites us to arms,

cites us to arms,

to arms, to arms, ex-cites us to arms,

to arms, to arms, ex-cites us to arms,

to arms, to arms, ex-cites us to arms,

to arms, to arms, ex-cites us to arms,

With shrill notes of an-ger And mor-tal a-larms, . . . with

With shrill notes of an-ger And mor-tal a-larms, . . . with

With shrill notes of an-ger And mor-tal a-larms, . . . with

With shrill notes of an-ger And mor-tal a-larms, . . . with

shrill notes of an - ger And mor - tal a - larms. The

shrill notes of an - ger And mor - tal a - larms. The

shrill notes of an - ger And mor - tal a - larms. The

shrill notes of an - ger And mor - tal a - larms. The

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

dou-ble dou-ble dou-ble beat Of the thund'ring drum, of the thund'ring drum Cries,

hark ! hark ! hark ! hark, the foes come ;

hark ! hark ! hark ! hark, the foes come ;

hark ! hark ! hark ! hark, the foes come ;

hark ! hark ! hark ! hark, the foes come ;

Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re -

Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re -

Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re -

Charge, charge, charge, charge, 'tis too late to re-treat, 'tis too late to re -

- treat, 'tis too late to re-treat. Hark! hark!

- treat, 'tis too late to re-treat. Hark! hark!

- treat, 'tis too late to re-treat. Hark! hark!

- treat, 'tis too late to re-treat. Hark! hark!

hark! hark! the foes come; Charge, charge, charge, charge,

hark! hark! the foes come; Charge, charge, charge, charge,

hark! hark! the foes come; Charge, charge, charge, charge,

hark! hark! the foes come; Charge, charge, charge, charge,

charge, 'tis too late, too late to re-treat. Hark! the foes come;

charge, 'tis too late, too late to re-treat. Hark! the foes come;

charge, 'tis too late, too late to re-treat. Hark! the foes come;

charge, 'tis too late, too late to re-treat. Hark! the foes come;

Charge, charge, 'tis too late, 'tis too late to re-treat,

Charge, charge, 'tis too late, 'tis too late to re-treat,

Charge, charge, 'tis too late, 'tis too late to re-treat,

Charge, charge, 'tis too late, 'tis too late to re-treat,

charge, 'tis too late, too late to re-treat.

charge, 'tis too late, too late to re-treat.

charge, 'tis too late, too late to re-treat.

charge, 'tis too late, too late to re-treat.

charge, 'tis too late, too late to re-treat.

No. 7.

MARCH.

The musical score is written for a piano and features a forte (*f*) dynamic. It is in D major (two sharps) and 4/4 time. The piece is a march, characterized by its rhythmic patterns and repeat signs. The notation includes various note values, rests, and repeat signs, indicating a structured and rhythmic composition.

No. 8.

AIR.—"THE SOFT COMPLAINING FLUTE."

Andante.

p

f *p* *f*

tr *tr*

f

SOPRANO.

The soft com -

tr *tr*

f

plain - - - ing flute In dy - ing notes dis -

cov - ers The woes of hope - less

lov - ers, Whose dirge is whis - per'd, whis - per'd,

whis - per'd by the warb - ling lute, by the warb - - -

tr tr tr

ling lute.

tr

The... soft com -

f

- plain - ing flute, the... soft com - plain -

p

- ing flute In dy-ing notes dis-cov-ers The woes of hope-less

lov-ers, Whose dirge is whis-per'd, is whis-per'd,

pp

whis - per'd by the warb - - - -

ling lute,

whose dirge is whis - per'd by the warb - - - -

ling lute,

whose dirge is . . whis - per'd by the

Adagio.

warb . . . ling lute.

Adagio. *a tempo.*

cres. *f*

Adagio.

a tempo.

f

No. 9.

AIR.—"SHARP VIOLINS PROCLAIM."

The musical score is written for piano accompaniment in D major (two sharps) and 4/4 time. It consists of six systems, each with a grand staff (treble and bass clef). The tempo is marked *Allegro.* in the first system. The first system begins with a forte (*f*) dynamic. Trills (*tr*) are indicated above several notes in the first system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains consistent throughout the piece.

TENOR SOLO.

Sharp vi - o - lins pro -

p

claim Their jeal - ous pangs and des - per - a - tion,

f

Sharp vi - o - lins pro - claim Their jeal - ous pangs and des - per -

p

- tion, their jeal - ous pangs and des - per - a - tion,

Fu - ry, fran - tic in - dig - na - tion, Depth of

pains and height of ..

pas - sion, For the fair, dis - dain - ful

dame, for the fair, dis - dain - ful

dame, . . . for the fair, dis - dain - ful dame.

Sharp vi - o - lins pro - claim . . .

Their jeal - ous pangs, their jeal - ous pangs and des - per -

First system of musical notation. The vocal line begins with a treble clef and a key signature of two sharps (D major). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are: - a - - - - -

Second system of musical notation. The vocal line continues with the lyrics: - - tion, Fu - ry, fran - tic in - dig - . The piano accompaniment features a forte (*f*) dynamic marking. The lyrics are: - - tion, Fu - ry, fran - tic in - dig - .

Third system of musical notation. The vocal line continues with the lyrics: - na - tion, For the fair, dis - dain - ful dame, for the. The piano accompaniment continues with the same melody. The lyrics are: - na - tion, For the fair, dis - dain - ful dame, for the.

Fourth system of musical notation. The vocal line continues with the lyrics: fair, dis - dain - ful dame, Fu - ry, fran - tic in - dig - . The piano accompaniment continues with the same melody. The lyrics are: fair, dis - dain - ful dame, Fu - ry, fran - tic in - dig - .

Fifth system of musical notation. The vocal line continues with the lyrics: - na - tion, Depths of . . pains and height of. The piano accompaniment continues with the same melody. The lyrics are: - na - tion, Depths of . . pains and height of.

pas-sion. For the fair, dis - dain - ful

dame, Depth of

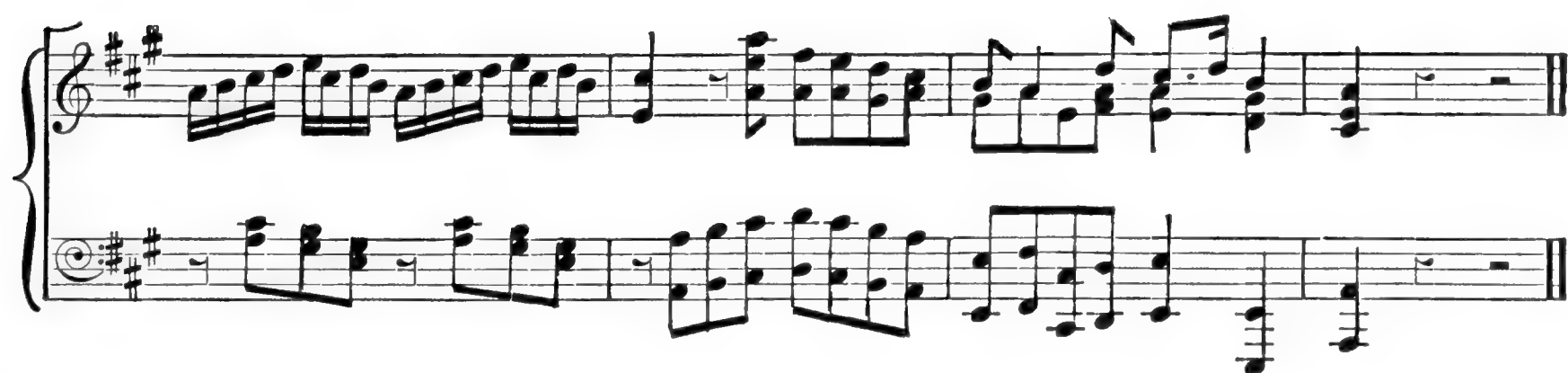
pains and height of pas-sion, For the fair, dis-dain - ful dame,

for the fair, dis-dain - ful dame, *tr*

p *f* *p*

tr for the fair, . . dis-dain - ful dame.

f *tr* *tr* *tr* *tr*



No. 10. AIR (WITH ORGAN OBBLIGATO).—"BUT OH! WHAT ART CAN TEACH."

Larghetto, e mezzo piano.

mp

Organ ad lib.

Tutti.

SOPRANO SOLO.

But oh! . . . what art can teach, What

Org. ad lib. *Str.* *simile.*

hu - man voice can reach The sa - cred or - gan's praise?

Org.

precis

But oh! . . . what art can teach, What voice can

reach The sa - cred or - gan's praise? Notes in - spi - ring ho - ly

love, Notes that wing their heav'n - ly ways To mend the choirs,

Org. *Str.* *Org.* *Str.*

join

luars *Jo* *Adagio.*

the choirs a - bove, to mend the choirs a - bove.

Adagio. *a tempo.*
Org. ad lib.

f Str. *p* *f* *tr*

No. 11. AIR.—“ORPHEUS COULD LEAD THE SAVAGE RACE.”

Alla Hornpipe.

f



Plus
SOPRANO SOLO.

Or - pheus could lead the sav - age



race, the sav - age race,



And trees un - root - - ed left . . their place,

Se - qua - cious of . . . the lyre, se - qua - cious of the

lyre, se - qua - cious of the lyre, . . .

. . . se - qua - cious of . . . the lyra.

p. *f*

No. 12. RECIT. (ACCOMPANIED).—"BUT BRIGHT CECILIA."

Largo. SOPRANO.

But bright Ce - ci - lia rais'd the won - der high'r : When to her or - gan vo - cal breath was

Largo.

p

giv'n, An an - gel heard, and straight ap - pear'd Mis - ta - king earth for heaven.

No. 13. SOLO AND CHORUS.—"AS FROM THE POWER OF SACRED LAYS."

Grave. SOLO. *Tutti.*

SOPRANO.

As from the power of sa - cred lays, As from the

ALTO.

As from the

TENOR.

As from the

BASS.

As from the

Grave.

power of sa - - cred lays

power of sa - - cred lays

power of sa - - cred lays

power of sa - - cred lays

Solo. *sfz* *Tutti.*

The spheres be - gan to move, The spheres be - -

The spheres be - -

The spheres be - -

The spheres be - -

The spheres be - -

Solo.

gan to move, And sung the

gan to move,

gan to move,

gan to move,

gan to move,

great Cre - a - tor's praise To all the bless'd a - bove, And

sung the great Cre - a - tor's ...

praise To all the bless'd ... a -

dreadful

Solo.

bove, So when the last and dread - ful hour

bove,

bove,

bove,

vadschen

Tutti.

This crum - bling pa - geant shall de - vour, So when the last and

So when the last and

So when the last and

So when the last and

So when the last and

dread - - ful hour This crum - bling . .

dread - ful hour This crum - bling

dread - ful hour This crum - bling

dread - ful hour This crum - bling

Solo.

pa - geant shall de - vour, The trum - pet

pa - geant shall de - vour,

pa - geant shall de - vour,

pa - geant shall de - vour,

shall be heard on high,

Trumpet.

TUTTL.
f The trum - pet

f The trum - pet

f The trum - pet

f The trum - pet

f The trum - pet

shall be heard on high.

shall be heard on high.

shall be heard on high.

shall be heard on high.

Un poco più allegro.

The dead shall live,

And Mu - sic shall un - tune the

The liv - ing die,

Un poco più allegro.

the liv - ing die,

sky, . . . shall un-tune the sky,

The dead shall live, And Mu - sic

And Mu - sic shall un - tune the sky,

The dead shall

shall un - tune the sky, shall

. shall un - tune . . . the sky, . . . The dead shall

live, the liv - ing die, the dead shall live, the liv - ing die, the liv - ing

. un - tune the sky, The dead shall live, the liv - ing

The dead shall live,

live,

die, And Mu - sic shall un - tune the

die, And Mu - sic shall un - tune the sky,

And Mu - sic shall un - tune the sky,

The dead shall live,
 sky, The dead shall live, the liv - ing die, the liv - ing
 and Mu - sic shall un - tune the sky, shall untune the sky, The dead shall
 shall un - tune the sky, The dead shall
 the dead shall live, the dead shall live,
 die, the dead shall live, the dead shall live,
 live, the liv - ing die, the dead shall live, the dead shall live,
 live, the liv - ing die, the dead shall live,
 the liv - ing die, And Mu - sic shall un - tune the
 the liv - ing die, And Mu - sic shall un - tune the
 the liv - ing die, And Mu - sic shall un - tune the
 the liv - ing die, And Mu - sic shall un - tune the

sky, and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
 sky, and Mu - sic shall un - tune the sky, The dead shall live,
 sky, and Mu - sic shall un - tune the sky, The dead shall live,
 sky, and Mu - sic shall un - tune the sky,

sky, The dead shall
 the dead shall live, the liv - ing die, And Mu - sic shall un - tune the
 the dead shall live, the liv - ing die,
 The dead shall live, the liv - ing die, the dead shall live, the liv - ing

live, the liv - ing die, And Mu - sic shall un - tune the
 sky, and Mu - sic shall un - tune the sky,
 And Mu - sic shall un - tune the sky,
 die, the liv - ing die,

sky, and Mu - sic shall un - tune the sky, and Mu - sic shall un - tune the
and Mu - sic shall un - tune the sky, The dead shall live,
shall . . . un - tune the sky, The dead shall live,
The dead shall live,

sky, . . . And Mu - sic shall un - tune the sky, The dead shall
the liv - ing die, And Mu - sic shall un - tune the sky,
the liv - ing die, And Mu - sic shall un - tune the sky, The dead shall
the liv - ing die, And Mu - sic shall un - tune the sky,

live, the liv - ing die,
and Mu - sic shall . . . un - tune the
live, the liv - ing die,
and Mu - sic shall . . . un - tune the

the dead shall live, the liv - ing die, the dead shall
 sky, The dead shall live, the liv - ing die, the dead shall
 The dead shall live, the liv - ing die, the dead shall
 sky, The dead shall live, the liv - ing die, the dead shall

live, the liv - ing die, And, Mu - sic shall un - tune the
 live, the liv - ing die, And Mu - sic shall un - tune the
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 sky, un - tune the sky, and Mu - sic shall un - tune the sky, and Mu - sic
 sky, un - tune the sky, shall . . . un - tune the

sky, and Mu - sic shall un - tune the sky, and Mu - sic

sky, and Mu - sic shall un - tune the sky, and Mu - sic

shall . . . un - tune the sky, and Mu - sic

sky, . . . un - tune the sky, and Mu - sic

shall un - tune the sky, and Mu - sic shall un - tune the sky,

shall un - tune the sky, and Mu - sic shall un - tune the sky,

shall un - tune the sky, and Mu - sic shall un - tune the sky

shall un - tune the sky, and Mu - sic shall un - tune the sky,

The dead shall live, the liv - ing die, the dead shall

The dead shall live, the liv - ing die, the dead shall

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live, the liv - ing die, And Mu - sic shall un - tune the sky, un - tune the

live, the liv - ing die, And Mu - sic shall un - tune the sky, un - tune the

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live, the liv - ing die, And Mu - sic shall un - tune the sky, un - tune the

sky, and Mu - sic shall . . . un - tune the

sky, and Mu - sic shall . . . un - tune the

sky, and Mu - sic shall . . . un - tune the

sky, shall . . . un - tune the

sky, The dead shall live, the liv - ing die, And Mu - sic shall un - tune the

sky, The dead shall live, the liv - ing die, And Mu - sic shall un - tune the

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sky, The dead shall live, the liv - ing die,

the dead shall live, the liv - ing die, the dead shall live,

the dead shall live, the liv - ing die, the dead shall live,

the dead shall live, the liv - ing die, the liv - ing

the dead shall live, the liv - ing die, the liv - ing

And Mu - sic shall . . . un - tune the

And Mu - sic shall . . .

die,

die, And Mu - sic

sky, and Mu - sic shall un - tune the sky. The

un - tune the sky, and Mu - sic shall un - tune the sky. The

And Mu - sic shall, and Mu - sic shall un - tune the sky. The

shall, and Mu - sic shall un - tune the sky. The

trum - pet shall be heard on high.

trum - pet shall be heard on high.

trum - pet shall be heard on high.

trum - pet shall be heard on high.

The dead shall live,
The dead shall live,
The dead shall live,
The dead shall live,

the liv - ing die, And Mu - sic shall, and Mu - sic
the liv - ing die, And Mu - sic shall, and Mu - sic
the liv - ing die, And Mu - sic shall, and Mu - sic
the liv - ing die, And Mu - sic shall, and Mu - sic

shall un - tune the sky. The trum - pet shall be
shall un - tune the sky. The trum - pet shall be
shall un - tune the sky. The trum - pet shall be
shall un - tune the sky. The trum - pet shall be

heard on high. The

heard on high. The

heard on high. The

heard on high. The

dead shall live, the liv - ing die, And

dead shall live, the liv - ing die, And

dead shall live, the liv - ing die, And

dead shall live, the liv - ing die, And

Mu - sic shall un - - tune the sky,

Mu - sic . . shall un - - tune the sky,

Mu - sic shall un - - tune the sky, and

Mu - sic . . shall un - - tune the sky, and

cres. and Mu - sic shall . . . *cres.* un - tune the sky, . . .

cres. Mu - sic shall, . . . and

cres. Mu - sic shall un - tune the sky, and

shall un - tune . . .

un - tune

Mu - sic shall un - tune

Mu - sic shall un - tune

the sky. . .

the sky. . .

the sky. . .

the sky. . .

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